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- DEMAV, G. Inventaire des sceaux de la Normandie recueillis dans les dépôts d'archives, musées et collections particulières des départements de la Seine-Inférieure, du Calvados, de l'Eure, de la Manche et de l'Orne; avec une introduction sur la paléographie des sceaux et 16 planches phototypiques; par G. D., sous-chef de la section historique aux archives nationales. Paris: Imp. Nationale. xlv + 438 pp. 4to.
- DUCROS, E. Une cigale au Salon de 1881 (vers). Paris: Lemerre. 63 pp. 18mo. 1.50 francs.
- DURIEUX, A. Les peintres Vermay. Cambrai: Renaut. 66 pp. and plate. 16mo. (100 copies only.)
- ENAUULT, L. Paris-Salon, 1881. Paris: Baschet; Bernard & Cie. 134 pp. and 25 photogravures. 8vo.
- EPHRUSSI, C. Les bains de femmes d'Albert Diirer. Paris. 18 pp. and 5 plates. 4to. (250 copies only on Dutch paper, and 15 on Japanese paper.)
- Explication des ouvrages de peinture, sculpture, architecture, gravure et lithographie des artistes vivants exposés au Palais des Champs-Élysées, le 2 mai 1881. Paris: A l'Exposition. cviii + 479 pp. 12mo. 1 franc.
- FEHRMANN, E. G. Die architektonischen Formen der Renaissance und ihre Decoration. [As previously announced.] Dresden: Gilders. 1881. Part 8. 30 heliotypes. Fol. 10 marks.
- GARBETT, E. L. Principle of design in architecture, as deducible from nature, and exemplified in the works of the Greek and Gothic architects. 5th ed. London: Crosby Lockwood. 242 pp. 12mo. 2s. 6d. (Weale's Series.)
- GONCOURT, E. ET J. DE. L'art du XVIII^e siècle. 3^e éd., revue et augmentée et illustrée de planches hors texte. T. 1. 1^{re} fascicule: Watteau, pp. 1-60 et 5 planches. 2^e fascicule: Chardin, pp. 61-131 et 5 planches. Paris: Quantin. 4to. (To be completed in 13 bi-monthly parts, at 12 francs each. 100 extra copies, with the plates in two states.)
- GOUPIL. Le pastel simplifié et perfectionné, étude expérimentale d'après les méthodes comparées des meilleurs maîtres. Nouv. éd., revue et augmentée. Paris: Le Bailly. 62 pp. 8vo. 1 franc. (*Bibliothèque Artistique*.)
- GOUPIL. Manuel général de la peinture à l'huile, renfermant tout ce qu'un peintre doit apprendre dans l'intérêt de la solidité et de la durée de ses ouvrages en tous genres, etc.; l'art de la restauration et conservation des tableaux; suivi d'un abrégé historique sommaire sur les diverses écoles de peinture des anciens maîtres et de la peinture à la cire; par G., professeur de dessin à l'école nationale de la manufacture de Sèvres. Paris: Le Bailly. 140 pp. 8vo. 2.50 francs. (*Bibliothèque Artistique*.)
- GOUPIL. Traité général des peintures à l'eau ou lavis, à l'encre de Chine pour l'architecture, en couleurs pour les cartes et plans topographiques, à la gouache, la sépia, l'aquarelle, la détrempe, la fresque et la miniature dans toutes les applications industrielles, etc. 4^e éd., revue et augmentée. Paris: Le Bailly. 48 pp. 8vo. 1 franc. (*Bibliothèque Artistique*.)
- GOUPIL. Traité méthodique et raisonné de la peinture à l'huile, contenant les principes du coloris ou mélanges des couleurs, appliqués à tous les genres: paysages, fleurs, fruits, animaux, figures, etc., d'après les règles des grands maîtres et la connaissance parfaite des effets chimiques sur les matières colorantes; suivi de l'art de la restauration et conservation des tableaux. 4^e éd., refondue d'après un nouveau plan. Paris: Le Bailly. 64 pp. 8vo. 1 franc. (*Bibliothèque Artistique*.)
- Guide du Salon de 1881. Exposition des artistes vivants. Peinture, sculpture, gravure sur médailles par numéros d'ordre. Paris. 62 pp. 12mo.
- HOERNES, M. Alterthümer der Hercegovina. Wien: Gerold's Sohn. 1881. 124 pp. 34 illustr. 2.50 marks. (From *Sitzungsberichte der k. Akademie der Wissenschaften*.)
- Impressions d'un amateur au Salon de 1880. Paris: Baschet. 88 pp. Vign. 8vo. (500 copies, 480 on Japanese, 20 on Imperial Japanese paper.)
- KEKULÉ, R. Ueber den Kopf des Praxitelischen Hermes. Stuttgart: Spemann. 1881. 32 pp. 2 plates. 4to. 2.65 marks.
- LAVIGNE, H. État civil d'artistes français, billets d'enterrement ou de décès depuis 1823 jusqu'à nos jours, réunis et publiés par M. H. L. Paris: Baur. vi + 216 pp. 8vo. (*Publications de la Société de l'Art Français*.)
- LEFORT, L. Chronologie des peintures des catacombes romaines. Paris: Didier & Cie. 60 pp. 8vo.
- LEITCH, R. P., AND J. CALLOW. Easy studies in water-colour painting. 3 parts. London: Blackie. 4to. Each part, 1s. 6d.
- LOWIES, J. The art student's second grade geometry. New ed. London: Moffatt. 8 pp. Post 8vo. 1s.
- MALLAT, W. J. Sigillographie ecclésiastique de l'Angoumois. Arras. 20 pp. 2 plates. 8vo. (Extract from the *Revue de l'Art Chrétien*.)
- MARX, G. W. Art of drawing and engraving on wood. London: Marx. Post 8vo. 1s. 6d. and 2s. 6d.
- MESNARD, L. Étude sur Tintoret et l'école vénitienne. Paris: Librairie de l'Art. 48 pp. 8vo.
- MICHEL, E. Étude biographique sur les Tischbein, peintres allemands du XVIII^e siècle. Lyon: Georg. 43 pp. 5 plates. 4to. (100 copies only.)
- MIGNATY, M. A. Le Corrège, sa vie et son œuvre, avec une introduction sur le développement de la culture italienne et sur le génie de la Renaissance. Paris: Fischbacher. viii + 455 pp. 2 photographs.
- MILN, JAMES. Excavations at Carnac (Brittany). A record of archaeological researches in the alignments of Kermario. London: Hamilton. 118 pp. Royal 8vo. 15s.
- MÖCKEL, G. L. Ausgeführte und projectirte Kirchen, Villen und Wohnungen, etc. [As previously announced.] Dresden: Gilders. 1881. Parts 4-7. 6 heliotypes in each part. Fol. Each part, 6 marks.
- MONTAIGLON, A. DE. Antiquités et curiosités de la ville de Sens. Paris: Detaille. 96 pp. Illustr. Large 8vo. (Extract from the *Gazette des Beaux-Arts*.)
- PIERRE, V. Un mot sur David (d'Angers). Angers: Germain & Grassin. 8 pp. 8vo. (Extract from the *Revue de l'Anjou*.)
- PERROT, G., ET C. CHIPIEZ. Histoire de l'art dans l'antiquité (Égypte, Assyrie, Perse, Asie Mineure, Grèce, Étrurie, Rome); par G. P., professeur de la faculté des lettres de Paris, et C. C., architecte, inspecteur de l'enseignement du dessin. T. 1. L'Égypte, contenant env. 600 gravures dessinées d'après les originaux ou d'après les documents les plus authentiques. Paris: Hachette & Cie. Part 1. 16 pp. Illustr. Large 8vo. (To be completed in 300 weekly parts, at 50 centimes each; those parts which contain colored illustrations, 1 franc each.)
- QUILTER, HARRY. Giotto. London: Low. 122 pp. Post 8vo. 3s. 6d. (Great Artists.)
- Réunion des Sociétés des Beaux-Arts des Départements à la Sorbonne, du 31 mars au 3 avril 1880. 4^e session. (Discours, procès-verbaux et rapports.) Paris. 313 pp. 8vo.
- SEMPER, G. Die Bauten, Entwürfe und Skizzen. Gesammelt und herausgegeben von Manfr. Semper. 1. Lfg. Leipzig: Knapp. 1881. 5 steel plates, 1 sheet text. Fol. 10 marks. (To be completed in 26 parts.)
- STOWE, EDWIN. Velasquez. London: Low. 104 pp. Post 8vo. 3s. 6d. (Great Artists.)
- THÉNOT. Le pastel appris sans maître, ou l'art chez soi; par T., peintre et professeur. Nouv. éd., revue et augmentée par F. Goupil, professeur à la manufacture de Sèvres. Paris: Le Bailly. 30 pp. and plate. 1 franc. (*Bibliothèque Artistique*.)

PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

- HARPER'S MONTHLY for July:—Old Dutch Masters. By E. Mason. Illustr.
- SCRIBNER'S MONTHLY for July:—The Younger Painters of America. By W. C. Brownell. Illustr.—Decoration in the Seventh Regiment Armory. By W. C. Brownell. Illustr.
- THE NATION for June 9th:—An American Archæological Institute. By Thomas Davidson.

AMERICAN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

ARCHÆOLOGICAL EXPLORATION AT MADISONVILLE.—In the *Harvard University Bulletin* for June 1st, Prof. F. W. Putnam gives an account of the explorations which have been carried on, partly by himself, and are still continued, at Madisonville, in the Little Miami Valley, Ohio.

The site is an ancient cemetery, overgrown by trees indicating an age of about four or five hundred years, from which over six hundred skeletons have already been taken. Besides pipes, stone and bone implements, and shell and copper ornaments, a quantity of pottery has been found, which is thus described by Prof. Putnam:—"There have been found with the skeletons a number of vessels of pot-

tery. The most common of these are small cooking-pots, with rather pointed bottoms and with four handles. Most of these vessels are simply cord-marked, but occasionally one is found ornamented with incised lines, or with rows of circular indentations. Two have been obtained on which were small and rudely made medallion figures representing the human face, similar to many from the Missouri and Arkansas mounds. On one pot a similarly formed head is on the edge, so as to face the inside of the vessel. About half a dozen small vessels have a very interesting form of decoration, which seems thus far to be peculiar to this place. These are known as the 'Lizard' or 'Salamander' pots. On some of these vessels the salamander, which is fairly modelled, is on the surface of the broad flat handles on opposite sides, in others they are placed between the handles, and in still others they take their place. In all the head of the salamander is on the edge or lip of the vessel, and in one or two it is even carried over a little on the inside, similar to some of the conceits on Japanese pottery. The four legs and the tail of the animal are bent so as to rudely give a slight artistic effect, and the potter who conceived the idea of thus decorating common cooking-vessels probably had an artistic feeling above the common standard. A few other forms of vessels are represented by single specimens;—such as an ordinary pot attached to a hollow stand a few inches high; two vessels joined together, one above the other, the upper without a bottom; and a flat oblong dish with handles at each end. The salamander ornament and the character of the broad, flattened handles may be said to be the principal peculiarities of the pottery thus far found in the cemetery. It is in general character and finish unlike the dark pottery of the Missouri type, but it evidently belongs to a corresponding period in the development of the art, and approaches both the Missouri type and the Michigan mound type, so far as we can judge from the few specimens yet known from the latter region."—For other details of more purely archaeological interest, such as the description of the circular excavations ("ash-pits") below the burial-places of the cemetery itself, and therefore seemingly the work of an antecedent race or tribe, the reader must be referred to the article in the *Bulletin*.

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE. — The thirtieth meeting of this Association will be held at Cincinnati, O., commencing at 10 o'clock A. M. on Wednesday, Aug. 17th. Although this Association is mainly devoted to the cultivation of the natural sciences, the proceedings of its subsection on anthropology nevertheless offer sufficient material to interest the student of primitive, and especially of aboriginal American art. The members of the section named, and others who are interested, will have an opportunity to examine the excavations at Madisonville, and to visit other localities of antiquarian interest near Cincinnati. All the necessary information concerning the forthcoming meeting, etc., can be obtained by addressing the Permanent Secretary of the Association, Prof. F. W. Putnam, Salem, Mass.

INTERNATIONAL CONGRESS OF AMERICANISTS. — The programme has been issued of the International Congress of Americanists, which is to meet at Madrid on Sept. 28th. The first day will be devoted to geology and the history of America before its discovery; the second, to archaeology; the third, to ethnology; the fourth and last, to language and palæography.

MUSEUMS AND COLLECTIONS.

METROPOLITAN MUSEUM OF ART, NEW YORK. — The Museum has lately received as a gift from some of its friends a portrait, by George F. Baker, of the late John F. Kensett, the artist. The hanging space in the west galleries being all occupied by the present loan collection, the display of this portrait is necessarily deferred until October. — On Thursday, June 2d, Gen. L. P. di Cesnola, the Director of the Museum, sailed for Europe, partly in search of health, and partly under commission from the Trustees to visit as many of the principal Museums of the Old World as he shall have opportunity. — It is claimed by the owner of the painting by Rubens, *Queen Esther before King Ahasuerus*, which is now in the Loan Exhibition, that it was owned by the Grand Duke of Tuscany, Leopold II., from 1848 to 1859, when it was sold to a Captain Little. During these eleven years it is said to have been exhibited in "the private apartments of the Pitti Gallery," and to have been described enthusiastically by guide-books to Florence of that time. The present owner, Mr. J. Barton Hill, of Montreal, is desirous of selling the picture. — The total number of visitors from May 23d to June 30th inclusive was 77,723, of whom 1,813 paid an entrance fee.

CORCORAN GALLERY OF ART, WASHINGTON, D. C. — The Board of Trustees has ordered the decoration of the ceilings and painting of the walls of the four remaining picture galleries; also of the ceilings of the upper hall over the stairway, and of the octagonal or Greek Slave Room. This work will be executed by Mr. Vincenzo Stiepevich, of New York, who decorated the main gallery so superbly a year ago. During the progress of this work the sculpture and bronze galleries, and perhaps the main gallery, will be open to the public. — The cast of *Cupid*, by Michelangelo, has arrived, and is placed in the Renaissance Gallery. *Venetian Fishing-Boats*, by J. R. Tilton, Rome, lately exhibited in Boston and Philadelphia, has been purchased, and now hangs in the main gallery. — Among the new works received on exhibition is a remarkably fine portrait of a child, by Loblrichon, of Paris, the eminent painter of children; a *Dutch Interior*, by Teniers, of rare excellence, the property of Henry Adams, Esq.; a portrait of John Howard Payne, the author of *Home, Sweet Home*, painted by A. M. Willard, from a daguerreotype taken by J. Vannerson, at Washington, D. C., in 1850; and a small picture of an *Old Man reading by Candlelight*, on panel, by Gottfried Schalken (1643–1706). — Mr. Ezekiel has sent from Rome photographs of his statues of Titian and Lionardo da Vinci, designed for the outside niches of the building. He is also at work upon a Murillo for the same purpose.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA. — The seventy-fifth annual meeting of the stockholders of the Academy was held June 6th. The retiring Directors were re-elected. The report stated that four paintings (by George B. Wood, M. K. Kellogg, W. L. Picknell, and F. Snyders), one water-color (by Fortuny), and twenty-four other works of art, had been presented to the Academy, in addition to a number of drawings, etchings, and engravings. The government of the Netherlands had also presented a copy of its elaborate publication on the temple of Bôrô-Boedoer, in Java. The exhibition policy of the Academy is treated at considerable length in the report, and an account given of the origin of the Fall

Exhibition of 1880. No changes of importance are reported in the school department. The finances are reported as follows: — The deficit for the year is \$12,861.57, of which \$8,265.35 is interest paid on the bonded debt, after deducting \$1,590 interest on subscriptions received. Of the debt of \$150,000, \$50,000 of the bonds are now held by the Trustees of the Temple Fund. Toward the payment of the \$100,000 remaining, subscriptions amounting to \$75,000 have been made, of which \$35,000 have been paid. The Directors rely confidently on the friends of the Academy for assistance in the extinguishment of the whole amount. After three years \$1,800 of the interest of the Temple Fund will be annually available for general current expenses, and an equal amount for the encouragement of exhibitors by the purchase of pictures and the award of medals.

MUSEUM OF FINE ARTS, BOSTON. — The Museum has received a gift of \$20,000 from Mr. John L. Gardner, of Brookline, Mass., which is to be permanently invested for the benefit of the institution, the income to be used at the discretion of the Trustees. — The Allston Exhibition is in course of preparation at this writing, some of the pictures having been hung already, although the day of opening has not yet been definitely fixed upon. — The circulars and invitations for the Exhibition of American Wood Engravings have been issued. The exhibition will open on Oct. 4th, and will continue five weeks. It is proposed to illustrate fully the art of to-day, and to give a *résumé* of its history in this country. *All wood engravers in the United States are invited to contribute.* The number of engravings from any one should not exceed ten, and if the limitations of space require it they will be submitted to a jury. Frames are not needed, as protection under glass will be furnished. It is suggested that, where the size of the block permits it, the sheet should be nine and a half inches by twelve. The contributions must be delivered not later than Sept. 28th, addressed "The Curator, Museum of Fine Arts, Boston." Expenses of transportation both ways will be paid by the Museum. Contributors are requested to send a schedule of titles, giving also the prices if the prints are for sale. — The number of visitors for the month of June amounted to 11,154. Of these 2,033 were admitted on pay days.

MUSEUM OF ART, ST. LOUIS. — The Loan Exhibition at the Museum, which closed on the 1st of June, was very successful. Quite a large proportion of the proposed \$100,000 endowment fund has been subscribed, and a number of valuable pictures have been donated. During the second week in June the galleries were reopened to the public, and a fine collection of bronzes, marbles, pictures, and objects of *virtu* took the place of the former exhibit. The completion of the Museum has given a great impulse to art culture in St. Louis, and not a long period of time will elapse before the Museum galleries will be well filled with pictures, statuary, and other objects, for permanent exhibition and study.

ART MUSEUM, CINCINNATI. — Mr. Joseph Longworth is reported to have bought fifty-three drawings by Lessing, lately offered for sale by the family of the deceased artist. The drawings are intended as a gift to the Art Museum of Cincinnati. It is believed that the price paid is in the neighborhood of \$10,000.

CORNELL UNIVERSITY. — President White, at present Ambassador of the United States at Berlin, has presented

to Cornell University a collection of about 5,500 casts of ancient gems from the museums at Berlin and elsewhere; a collection of about 700 casts of medallions of larger size of the Middle Ages and the Renaissance; a collection of about 200 portrait medallions of the rulers of the leading European countries, and about 600 of other distinguished men; a number of casts from the sculptures found at Olympia, Pergamon, and elsewhere; and a large number of photographs from buildings, which, with the architectural photographs previously given by President White, will make a collection of over 2,000 specimens.

ART EDUCATION.

ARCHITECTURAL EDUCATION IN THE UNITED STATES.

— The Architectural Department of the Massachusetts Institute of Technology has suffered a great loss in the resignation of Prof. William R. Ware, who has been at its head from the beginning, and has taken the principal part in the work of bringing it from the condition of a doubtful experiment to its present usefulness and success. It is gratifying to know that Prof. Ware only leaves the Institute to enter upon a field of equal or greater usefulness in a similar station in New York, so that his influence, which has been so widely felt throughout the profession in the United States, will still continue to be exercised; but the circumstances will be changed, and the change will be reflected in a hundred different offices for years to come. It is not too much to say that the Architectural Department at the Institute of Technology in Boston was the most important event in the history of American architecture. Even those young in the profession can bear witness to the change which has rapidly taken place in the character of offices since the first class in architecture graduated from the Institute, ten years ago. At that time the *personnel* of most well-conducted establishments consisted in the chief, with whom were associated one or two confidential subordinates, sometimes well and systematically trained, but more often simply intelligent and ambitious, and under them a greater or less number of draughtsmen, mostly foreigners, skilful in their way, but mere routiniers, with as little care for their art as for the advancement of the master's interest. Now this is all changed. The foreigners are still to be seen, but the prevailing character of all good offices is given by a certain number of young, well-bred, and thoughtful men, whose zeal for their profession, far from vanishing as soon as the clock strikes five, or the master's back is turned, finds expression in all sorts of associations for mutual improvement, in eager discussions of interesting designs or new points of practice, and in friendly rivalry and sympathy. Of course, only a few of these are graduates of the Boston school, or of the others which have in one or two places begun to emulate its good work, but, few as they are, they set the fashion for all the others. Two of Professor Ware's pupils, for instance, employed in neighboring offices in some distant city, find nothing so natural as to go sketching together early in the morning, or to try their hands at competitions in the evenings, or join some class for drawing, either from life or the round. Their enthusiasm attracts notice among their fellows, and presently imitation; rival offices set up sketching clubs, and test each other's strength in the rendering of stated programmes; and the more ambitious of those not specially

trained surpass themselves in the endeavor to vie with their more fortunate fellows. A more promising state of affairs for the future of the art can hardly be conceived, and the school through whose agency this has been principally accomplished well deserves to prosper, as it has, through the credit which its pupils reflect upon it. It is a matter for sincere congratulation, that another one so thoroughly appointed should be established in New York, under the same care and experience which has elsewhere had so great a share in forming the minds of the next generation of architects; but half of the good which it can accomplish will be lost if it should be the means of obscuring the reputation or discouraging the efforts of the present school, and thus destroying that mutual rivalry from which each has to hope so much, and the profession still more. — *American Architect*.

COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART, NEW YORK. — To the list of prizes given in the Woman's Art School of the Cooper Union, as reported last month, the following addition must be made: — For Oil Painting: First prize, \$20, Miss Julietta Hanson; second prize, silver medal, Miss Lizzie Fitch; honorable mention, Miss J. Tuzo, Miss E. C. Valentine, and Miss C. A. Carlton. The details given below are taken from the Twenty-Second Annual Report of the Trustees: — The Union has two distinct art departments, the Evening Schools, to which females are not admitted, and the Art School for Women, which is closed to men. The Art Department of the Evening Schools embraces instruction in Free-hand, Architectural, and Mechanical Drawing, and Drawing from the Cast; also, Industrial Drawing and Design, and Modelling in Clay. Lectures and lessons are given in perspective. The teachers in this department are Messrs. J. A. Saxton, A. M., and E. F. Maurer, Geometrical and Mechanical Drawing; Messrs. E. C. Miller and E. Volkmann, Architectural Drawing; Mr. Benjamin Braman, Perspective Drawing; Mr. W. W. Scott, Cast Drawing; Mr. J. A. McDougall, Jr., Form Drawing; Messrs. Max Eglau and G. W. Maynard, Drawing from Copy; Mr. Theod. Bauer, Industrial Drawing; and Mr. Nicholas Rossignoli, Modelling in Clay. "The design of all this instruction," says the Report, "as in the School of Art for Women, is practical, and as bearing on some useful employment in which the arts of design and drawing are the principal or accessory occupations. But if the pupil shows a high talent for art, and has the leisure and means to pursue it, he or she is recommended to other schools in New York City, established for the special instruction of professional artists." The total number of pupils admitted to the night classes during the last term was 1,622. Only 826, however, remained at the close of the term, and of these 321 received certificates. The tuition is free. — The Art School for Women is divided into five departments, Drawing, Painting, Photography (finishing photographs in color or crayon, and touching up negatives), Wood Engraving, and Normal Teaching. There are also classes in China Painting and in Modelling, Lectures on Art, and Instruction in Perspective. In the Engraving Department the pupils are taught, not only to engrave, but also to design. "It is worthy of note," says the Report, in rather curious phraseology, "that the purpose of giving such instruction in practical art and applied science as will put an independent employment in the hands of every student is in many instances commenced

while the pupil is still under instruction in the institution. This is especially the case in the Art School for Women. The amount reported as earned for themselves by pupils in the different departments of the Woman's Art School, this year, is \$19,480." — The teachers in this school are Mrs. Susan N. Carter, Principal; Mr. R. Swain Gifford, Painting; Mr. S. A. Douglas Volk, Life, Cast, and Elementary Drawing; Mr. J. Alden Weir, Life and Cast Drawing; Mr. John P. Davis, Engraving and Drawing on Wood; Miss C. E. Powers, Normal Drawing; Mrs. M. C. B. Ellis, Photo-Crayon; Miss C. F. Daley, Photo-Color; Mr. William H. Goodyear, Lecturer on Art. The tuition in this school is also free, except in the "Amateur Class." There were during the last term 923 applicants for the free classes, of whom 294 were admitted, and 278 remained at the end of the term. In the Amateur Class there were 310. — Mr. Peter Cooper, the founder of the Institution, has added another story to the building during the past year, at an expense of \$75,000, for the purpose of giving larger room to the art classes. There will also be an Art Gallery of the work of the pupils, where their best drawings and paintings will be placed. — The Art Library is still small, numbering only about one hundred authors. The books are in constant circulation, and pupils are allowed to retain them a week, to read in the evenings. — The past year's expenses have been \$45,454 for the whole institution, including the Science Department and the Free Reading Room. This sum has been derived from the rents of the building, and from the income of a special endowment of \$150,000 made by Mr. Cooper for the support and increase of the Free Reading Room and Library. The property had cost Mr. Cooper, at the time he transferred it to the Trustees, in 1857, \$630,226, since when over \$868,000 have been expended in giving free instruction to the public. Mr. Cooper continues to give lavishly to the praiseworthy institution already so munificently endowed by him, and on the occasion of the celebration of his ninetyeth birthday he sent to the Trustees checks amounting to \$40,000, to be used for the benefit of the Union, together with the receipts for the amount expended in the enlargement of the building. The Union has also received a number of minor endowments and gifts, which are mostly used in helping indigent students and providing for prizes and medals.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA. — In the annual report, read June 6th, it was stated that the average daily attendance of students at the Academy from November to May inclusive had been about 100. Average daily time of each student, about three and a half hours. Number of students admitted directly to the Life Class during the school year closing June 30th, 14. Number of old Life Class students resuming study during the same period, 117. Number of promotions to the Life Class, 52. Whole number of students belonging to the Academy, April 1st, 275 (the maximum for the season). — The Chairman of the Instruction Committee, Mr. Fairman Rogers, has published an interesting pamphlet, prepared by him originally for the *Penn Monthly*, which discusses at length the policy of the Academy schools, and the methods of study followed there.

LOWELL SCHOOL OF PRACTICAL DESIGN, BOSTON. — The annual exhibition of this School, consisting of designs for floor coverings, wall papers, dress goods, ribbons, laces, etc., took place at the Institute of Technology on

June 1st, 2d, and 3d. The quality of the work is represented as having been fully up to the standard of previous years. During the past year the pupils are reported to have sold designs to the value of \$301, and several of them have been supplied with good situations. The school, as heretofore, is under the direction of Mr. Kastner.

MASSACHUSETTS NORMAL ART SCHOOL, BOSTON. — This School held the graduating exercises of its eighth year on June 24th. It has four Day Classes: — Class A, devoted to Elementary Drawing; Class B, Form, Color, and Industrial Design; Class C, Constructive Arts; Class D, Sculpture and Design in the Round, and an Evening School for the instruction of the teachers in the public schools. There are four grades of certificates issued by the School: — 1. Certificate for Teaching in Primary and Intermediate Schools; 2. Certificate for Teaching in Grammar Schools; 3. Certificate for Teaching in High and Normal Schools; 4. Certificate for Teaching in Art and Technical Schools. Certificates of the fourth or highest grade were given to 54 pupils in the Day Classes. The Diploma of the School, indicating the completion of the whole course, through all its classes, was given to 5 pupils. In the Evening Schools 1 second-grade and 14 third-grade certificates were given. After the graduating exercises an exhibition of the work of the students in the various classes was held, consisting of Free Hand Drawings from flat copies and from objects, Paintings in Water-Color and in Oil, Mechanical Drawings, Sculpture and Modelling, etc.

YALE SCHOOL OF THE FINE ARTS, NEW HAVEN. — This School terminated on June 1st one of the most successful years since it was founded. The exhibition of the work of the students, which is now open, and will remain open until Oct. 1st, consists of painted studies from the living model in oil and water-colors; full-length drawings from the model and from the antique; portrait studies; pencil sketches and compositions; also very elaborate studies in linear perspective, and studies in the anatomy of the human body drawn in red and black crayons. Architecture is represented by some fine studies in French Gothic, including a side elevation of the Sainte Chapelle at Paris, and sculpture by some excellent work in bas-relief. The subject of the Annual Prize Composition was *The Prodigal Son*. There were six competitors, and the prize was awarded to Mr. Langzettel. Of the 148 pupils who attended the School this year, 58 were professional art students, while the remaining 90 were members of the Academic and Scientific Department of the University. In the Academic Department the study of art is an "optional," which the Juniors and Seniors may elect. In the Scientific School it is part of the regular curriculum for the first term of Freshman Year. Prof. J. M. Hoppin, the newly elected Professor of the History of Art, began his work by giving a course of lectures on Egyptian and Early Greek Art, in which the latest theories, based upon recent discoveries, were most learnedly developed in their scientific and artistic aspects. In consequence of these lectures a number of students in the graduating class of the Academic Department have announced their intention to visit Egypt and Greece for the purpose of pursuing their studies on the spot.

ART COLLEGE OF INGHAM UNIVERSITY, LEROY, N. Y. — The exhibition of the works of the pupils took place on June 14th. The names of the young ladies of the

class of '81 who graduated, together with the titles of their graduating pieces, are as follows: — Miss F. Alzina Ayrault, of Dalton, N. Y., *Ready for the Vases* (flowers); Miss Augusta Palmer, of Perry, N. Y., *Literary Treasures* (study of old books); Miss Lucy F. Thayer, of Troy, N. Y., *Bust of Clytie*; Miss Minnie R. Pratt, of Canandaigua, N. Y., *Wood Interior*. The summer term of the College opens on July 6th, and continues six weeks.

CHICAGO ACADEMY OF FINE ARTS. — The Annual Exhibition of the Students' Work, and the award of prizes, took place on the afternoon of Wednesday, June 28th, at the rooms of the Academy.

ST. LOUIS. — During the second week in June there were exhibited in the class rooms of the new Museum of Fine Arts about one thousand drawings, sketches from nature, and studies from models, the result in a measure of the last year's work of the students at the St. Louis School of Fine Arts. The most interesting feature of the exhibition was the work of those who began drawing from blocks and cubes at the commencement of the scholastic year just closed. The erection of the beautiful Museum of Fine Arts has awakened universal interest in art culture, which seems to have been communicated to students in the art school, and an unlooked for progress has been the result. The extreme care with which the Director, Prof. Ives, has observed the methods of art instruction, both at home and abroad, with a view to applying the best features to the St. Louis school, is bearing abundant fruit. As soon as students are sufficiently advanced to see form correctly, their studies of the antique are varied by sketches from the living model. Of the studies in oil none were shown which represented more than eight hours' work, and many of them manifested great breadth of treatment and purity of tone. The school work as a whole was greatly superior to that of previous years.

CINCINNATI. — The annual exhibition of the McMicken School of Design of the Cincinnati University was held, June 15th to 18th. 559 specimens of the work of the pupils were exhibited, divided as follows: original compositions, 12; life studies, 71; copies from the antique, 35; still life, 56; mural decorations, 36; china painting, 69; water-colors, 89; pen-and-ink, 97; sculpture, 39; and wood carving, 55. The drawings from casts were still less conspicuous than at last year's exposition. Some heads in clay and terra-cotta, modelled from life by Miss Elizabeth Nourse and Miss Caroline Lord, were considered by general consent to be the most noteworthy specimens of art in the exhibition. Mr. Thomas S. Noble, the Principal of the School, has been granted leave of absence for one academic year, which he will devote to the study of art and an investigation of the various systems employed in the great art academies of Europe. Mr. Lutz, his assistant in the drawing classes, has resigned his position to accompany Mr. Noble in his European tour. It is understood that Mr. Humphreys will have charge of the School during the absence of Mr. Noble. — To these details, furnished by a correspondent, it may be added that in Cincinnati, as almost everywhere else, opinion is divided as to the usefulness of the schools now existing and the character of the instruction given in them, and that the various parties see fit occasionally to ventilate their grievances in print. In a late issue of the Cincinnati *Commercial*, Mr. Noble, the Principal of the McMicken Art School, is made the subject of a savage onslaught, and the teach-

ers under him do not fare much better. On the other hand, Mr. W. W. Woodward, the artist, and an early pupil of the school, is quoted as saying that the work shown at the late exhibition, "viewed as the result of but from one to four years' instruction," was very creditable. Possibly Mr. Woodward is right in saying "that the mistake made in Cincinnati was in the people giving themselves to the belief that this was a great art centre." The School, he thought, "should be considered more like those academies of the provincial cities of France and other countries, whose students, after four or five years' instruction, go to study at Paris, Antwerp, and Munich." A comparison of the work of these preparatory schools with the studies shown in Cincinnati would, according to Mr. Woodward, be quite favorable to the American students. These views seem sensible, and may apply with equal force to other cities, none of which can as yet claim to be in the possession of an institution standing on the level of the *École des Beaux-Arts* at Paris, or the Academies of Munich and Antwerp.

Mrs. Maria Longworth Nichols will open a school for instruction in ceramic decoration at the Rookwood Pottery, Cincinnati, on the 17th of October next. Lessons will be given in over and under glaze painting and in modelling in relief by Miss Clara Chipman Newton and Miss Laura Fry. A building, 60 feet by 40 feet, is now being erected adjoining the pottery, for the purposes of the school. The number of the pupils will be limited to fifty. Two prizes of \$50 each, for work on the biscuit and the wet clay, will be offered. Those who wish to attend the school will be required to furnish a study drawing or sketch in water-colors as a prerequisite of admission. Applications should be forwarded by Aug. 1st, when a selection will be made and answer returned. Arrangements will be made for the exhibition of the work of pupils and the sale of their pieces at the places where the ware of the pottery is disposed of. A turn-table, shelf, and drawer will be furnished for the use of each pupil of the school.

LECTURES.

Prof. F. W. Putnam, the Curator of the Peabody Museum of American Archaeology and Ethnology, at Harvard University, lately gave a series of lectures or explanations of the portions of the Museum which are now arranged. These explanations were given on Friday afternoons from four to five o'clock, and were free to all who wished to attend. The first was on the Mounds of the United States and objects obtained from them, and was held in the northern room, on the first floor, where the collection from the mounds is arranged. The second was held on the first northern gallery, and consisted of an explanation of the several collections from Mexico and Central America. The third was an account of the Pueblo Indians, and of the ruins of the pueblos and cliff-houses in Utah, Colorado, Arizona, and New Mexico. This was given in the hall on the second floor, where there are a number of models of pueblos and ancient cliff-houses, and numerous specimens of ancient and modern pueblo pottery, as well as many other things from the old ruins, and a fine series of large photographs of the Moqui Towns in Arizona, the pueblo of Zuni in New Mexico, etc. The fourth and last of the series was given in the southern room on the second floor,

which is devoted to the collections from South America, particularly from Peru, Bolivia, and Brazil. The object of these explanations was to make known the character of the Museum, and the plan that has been followed in its arrangement. The interest that has been taken in this brief and informal course has led the Curator to plan a more extended one for the next term; but, as the number of persons attending must be limited, tickets for the next course will be given out on application.

EXHIBITIONS AND SALES.

PHILADELPHIA. — Until recently, sales from the Spring Exhibitions at the Pennsylvania Academy of the Fine Arts have been exceptional. In the spring of 1879, the possibility of selling first began to attract attention; but the amount realized did not exceed \$1,000. In 1880 it had increased to \$1,408; and this year, the sales from the 52d Annual Exhibition, which closed May 29th, amounted to \$5,958 net, the works sold being 28 paintings, 1 water-color, 2 plaques, and 10 etchings.

The preparations for the Fall Exhibition at the Academy are well advanced. The committee to select pictures in Paris was elected May 18th, by the American artists residing in and around that city. The members are F. A. Bridgman, Charles Sprague Pearce, Frank Moss, W. L. Picknell, J. S. Sargent, Milne Ramsey, Chester Loomis, D. R. Knight, E. H. Blashfield, E. L. Weeks, Walter Blackman, and C. E. Dubois. Arrangements for collecting pictures by American artists in Munich and London are also in progress. The preparations for the home collection will not be completed until about the first of September, when the regular circulars and blanks will be sent out. — Concerning the money prizes to be given, as announced in last month's REVIEW, it may be well to add that, as a matter of course, the pictures so honored will remain the property of the artists.

The preparations for the next exhibition of the Philadelphia Society of Artists are pushed with vigor, and contributions have been arranged for from American artists residing in Europe and in the United States outside of Philadelphia. The time fixed is from Nov. 14th to Dec. 24th. Shipping expenses on the European contributions will be paid by the Society, but artists residing in this country will have to pay their own freights. To reduce the cost of boxing and shipping all the pictures from Europe are to be sent unframed. Mr. Edward Brown, who will have charge of the sales, has gone to Europe, where he will look after the interests of the Society.

BROOKLYN, N. Y. — The Brooklyn Art Association keeps its galleries open, free, during the summer, with a varied collection of paintings, prominent among which are excellent specimens of early American art, including oil paintings by Cole, Doughty, Birch, Church, etc., as well as water-colors by painters of the time.

CHICAGO. — The art exhibition of the Inter-State Industrial Exposition, which is to open, as before announced, on Sept. 7th, will be devoted almost entirely to oil paintings and water-colors. Only a single screen has been set aside, which will be filled on one side with medallions in bronze, and on the other with black-and-white oils. All other works in black and white, such as etchings, etc., will be excluded this season. This decision is due only to lack of space under present arrangements, and to a desire

to make a larger display of oil paintings and water-colors than heretofore.

ST. LOUIS. — The St. Louis Agricultural and Mechanical Association will hold its annual fair from Oct. 3d to Oct. 10th. Efforts are making to secure a good representation of American art, and it is proposed to issue an illustrated catalogue. Mr. H. L. Dousman is Director, Mr. George Mills, Superintendent. Mr. L. R. Menger, 35 Dey Street, New York, and Messrs. Hastings & Davenport, 8 Hamilton Place, Boston, have been appointed agents.

MILWAUKEE. — The First Annual Exhibition of the Milwaukee (Wis.) Industrial Exposition Association will be held from Sept. 6th to Oct. 15th, in a building newly erected for the purpose, 400 feet long by 290 feet wide. There will be a special Department of Fine Arts, to include oil and water-color painting, sculpture, etching and modern reproductive processes, and decorative art. Mr. John Plankinton is the President of the Association, Mr. Ed. W. Hincks, Manager.

RICHMOND, VA. — The late exhibition of the Art Association is said to have been well patronized by visitors, and to some extent by purchasers.

CLUBS AND SOCIETIES.

BROOKLYN ETCHING CLUB. — This society is not an Etching Club in the usually accepted sense of the term. Its objects are to publish etchings for its members and in limited editions for sale, and to bring together an art library. The Club was organized on May 1st, with Dr. Mason as President, Mr. M. F. Tredwell, Secretary, and Mr. George Ritchie, Treasurer. It is proposed to hold meetings every two weeks throughout the year, at the Club rooms, 9 Boerum Place, Brooklyn.

MONUMENTS.

In the last number of the REVIEW, on the strength of a newspaper paragraph, Mr. Meade was reported to be at Springfield, Ill., engaged in modelling a group for the Lincoln Monument. The statement, it seems, was erroneous, as appears from the following, taken from the *American Architect*: — "Mr. Larkin G. Meade, the sculptor, now at Florence, Italy, writes as follows to Mr. O. M. Hatch: 'I am now engaged in modelling studies for three additional figures of colossal proportions for the Lincoln Monument, in accordance with my original conception of what the monument should be when completed. These figures represent Freedom, Justice, and Peace, to be placed on the same elevation with the statue of Lincoln on the remaining sides of the shaft. I am induced to do this by the advice of discriminating friends, and by representation and encouragement that the funds for the payment of this additional work may be provided for by the munificence of one or more generous citizens of Illinois.' For the purpose of considering this matter a meeting of the Association has been called at Springfield, Ill. It is thought that the Association will approve and accept the designs of Mr. Meade as he suggests, provided the liberal-minded citizens of Illinois can be found. The Association has on hand sufficient money to pay for the two groups now being cast."

The statue of Colonel William Prescott, by Mr. W. W. Story, presented to the Bunker Hill Monument Association

by a number of patriotic subscribers, was unveiled on June 17th. It stands upon the southerly side of the Bunker Hill Monument, in the centre of the broad pathway which leads up to the obelisk from the street.

The subscriptions for the proposed statue of Washington on the steps of the Subtreasury in Wall Street, New York, are not coming in as fast as was expected, only about \$29,000 of the needed \$50,000 having been received at last accounts.

A bronze statue of Lafayette, to be executed by Mr. J. Q. A. Ward, at a cost of \$25,000, has been commissioned by Mr. John P. Howard, of Burlington, Vt., for the park of the University of Vermont.

The Germans of Cincinnati propose to erect a monument to the memory of Friedrich Hecker, on the homestead near St. Louis. Mr. Hecker was one of the leaders of the revolutionary movement in Baden, Germany, in 1848, and Colonel of the First German Illinois Regiment in the late war of the rebellion.

THE INQUIRY INTO THE CHARGES AGAINST GENERAL DI CESNOLA.

Mr. Gaston L. Feuarent has brought a suit against General di Cesnola for defamation of character, based, it is said, upon certain allegations by General di Cesnola in his report to the Trustees of the Metropolitan Museum of Art on the charges brought against him by Mr. Feuarent. The trial of the case cannot come off before the autumn. It is to be hoped that this judicial investigation, which it will hardly be possible to confine to the question technically involved, will lead to a final settlement of the whole affair.

MISCELLANEOUS.

HONORS TO AMERICAN ARTISTS IN EUROPE. — Of the American artists who contributed to the First Exhibition of the Society of Painter-Etchers, lately held in London, nine have been invited to become fellows of the Society, namely, Mr. Henry Farrer, Mr. R. Swain Gifford, Mr. Thomas Moran, Mrs. M. Nimmo Moran, Mr. F. S. Church, Mr. A. F. Bellows, Mr. James D. Smillie, Mr. J. M. Falconer, and Mr. Stephen Parrish. Of American artists resident in Europe the following were represented at the Exhibition: — Mr. Otto Bacher, Mr. Frank Duveneck, Mr. Gilbert Munger, and Mr. Charles A. Vanderhoof. Whether these also have been invited to fellowship it is impossible to tell at this writing. For the distinctions conferred upon American artists at the Paris Salon, the reader is referred to the *Foreign Art Chronicle*. The *mention honorable* accorded to Mr. William B. Closson, of Boston, and Mr. Frederick Juengling, of New York, is all the more gratifying, as these artists made their first appearance at the Salon this year, and were probably the first American wood-engravers who ever exhibited there. The list, prefixed to the Salon catalogue, of artists now living upon whom distinctions have been conferred (exclusive of *mention*) in previous years, contains the following Americans: — Albert Bierstadt, Chevalier of the Legion of Honor, 1869; F. A. Bridgman, third medal, 1877, second medal, 1878, Chevalier of the Legion of Honor, 1878; F. E. Church, second medal, 1867; W. P. W. Dana, third medal, 1878; G. P. A. Healy, third medal, 1840, second medal, 1855; Edward May, third medal, 1855. Messrs. Bierstadt,

Bridgman, Church, and Healy are *hors concours*; that is to say, in view of the prizes already carried off by them, they can now compete only for the medal of honor.

ART EXPORTS TO THE UNITED STATES. — From official statistics collected by the Administration des Beaux-Arts, it appears that paintings, statuary, bronzes, engravings, and books to the value of \$8,044,696.77 were exported from France to the United States from Oct. 1st, 1874, to March

31st, 1881. "That is to say," adds the *Chronique des Arts* exultingly, "forty millions two hundred twenty-three thousand four hundred eighty-two francs eighty-five centimes." Of this sum \$6,422,291.01 was for paintings, statuary, and bronzes. The largest sum yet reached in any one year was \$1,961,197.58 for the twelve months between Sept. 4th, 1879, and Sept. 3d, 1880, of which \$1,669,502.20 was for paintings, statuary, and bronzes.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

THE NIOBE OF MOUNT SIPYLOS. — Mr. William Simpson, in a communication to the *Academy* of May 14th, opens up a new prospect in this much vexed question. From his examination of the figure he says he received the impression "that it is a male, and not a female figure. The head is the rudest or most decayed part of the statue, and nothing remains of the features; but from the mass as it stands, were I to restore it, I could only do so by making it a head with a very full beard. The massive breadth of the shoulders would exactly suit such a restoration, and the breasts are not those of a female. The figure might be that of Zeus. The hands are clenched and pressed on each breast, but quite low enough to let the form of the *pectoralis major* be seen. I thought I could make out some of the fingers of the right hand, and that I could see the remains of the links of a chain on the left breast, as if it hung from the neck. The existence of feet or shoes did not occur to me, and I was very careful in sketching the curious groove near to where the feet ought to be."

Assos. — The Boston *Advertiser* of June 27th publishes a letter dated Assos, May 26th, 1881, which is reproduced here with the omission of only a few lines of introduction: — "The first detachment of the expedition sent out by the Archæological Institute of America arrived about the first of April, and at once set about making preparations for the work to be carried on during the coming months. Since that time other members of the party have come; and although all are not yet here, the work has been pushed forward, and is now well under way. The first thing to be done was to make a survey of the ground, noting carefully the location of the various points of interest, in order that a map might be prepared, showing the ruins just as they were found. As this is now nearly completed, and a large copy of it will soon be sent home to be hung in the Museum of Fine Arts in Boston, I will take advantage of the opportunity to give your readers a general idea of Assos as it looks to modern eyes. As one sails northward through the Strait of Adramyttium, between the island of Lesbos and the mainland, the most prominent objects in the view before him are the cloud-capped Ida on the extreme right, and the promontory of Lectum on the left. From the one to the other the mountains make a rugged, unbroken outline against the sky. Drawing nearer, a lower range appears in front of the others, directly on the

sea. From the midst of these rises a cone-shaped peak, and this — the central and most commanding point along the coast — is the Acropolis of Assos. On its summit, a thousand feet above the water, stood the temple; and though there remains literally not one stone of it upon another, little effort is necessary to imagine how it must once have looked standing alone as it did against the deep blue of Ægean skies. Thus beautiful in the distance, the effect is not diminished by a nearer view; for without a twist or turn one can sail directly to the base of the Acropolis, its majesty increasing every moment, until, coming into port, the objects on the upper part are lost sight of, so steep is the ascent. It is difficult to conceive of a city more nobly placed. Even Athens is less imposing in its approach; for from the Gulf of Ægina the splendor of the Parthenon is overshadowed by the surrounding mountains, while from every side the Acropolis of Assos attracts the eye as far as it can be seen. The hill rises, as I have said, to the height of a thousand feet; and as its inclination on the water side is within twenty-one degrees of the perpendicular, it may well have been considered impregnable. It was on this side that the principal part of the city stood, the streets being laid out in terraces, which must have had the appearance of great steps. Here were some of the public buildings, the theatre and the porticos, the whole crowned by the temple, from whose plane one can, as Mr. Clarke has said, throw a stone into the bottom of the ships in the little port below. The view from this plane I will not describe, because I cannot. The velvety green of the hills of Lesbos opposite, the wonderful blue of the sea which winds in all directions below, the pink and violet tints of the mountains which stretch along the Asiatic coast far into the south, — all these must be seen, if one would understand their charm. Looking inland, the picture seems strangely familiar. The Acropolis, which rises so abruptly from the water, sinks more gradually into the valley behind it; and one might easily imagine himself gazing from the top of some 'Prospect Hill' upon a New England landscape. The ground on which he stands is dry and rocky, like our pastures; there are the same little clumps of undergrowth scattered about, — though the bushes here bear no huckleberries, I regret to say, — and between him and the distant mountains are the pleasant fields, watered by a winding river, where once was raised the wheat that gave Assos its commercial importance. To come now to the character of the city itself, or what remains of it, let us begin where we